

**GCE**

**Classical Civilisation**

**H408/11: The world of the hero**

Advanced GCE

**Mark Scheme for Autumn 2021**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.












All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

These are the annotations, (including abbreviations), used in RM Assessor3, which are used when marking:

| Symbol  | Description | Comment                                     |
|---|-------------|---|
|    | Tick        | worthy of credit                            |
|    | ?           | unclear                                     |
|    | S           | error of spelling                           |
|    | E           | error of grammar, punctuation or expression |
|    | F           | error of fact                               |
|    | ^           | omission                                    |
|    | H Line      | to draw an attention to an error            |
|   | V Wavy Line | to draw attention to something              |
|  | H Wavy Line | to draw attention to something              |
| .....   | Highlight   | as directed by PE                           |
|  | IRRL        | irrelevant point                            |
|  | REP         | conspicuous repetition                      |

|                |         |   |
|----------------|---------|---|
| L              | L       | illegible word or phrase  |
| BP<br><br>SEEN | BP/SEEN | Blank Page – this annotation <b>must</b> be used on all blank pages within an answer booklet and on each page of an additional object where there is no candidate response.<br><br>NB: SEEN annotation will appear automatically if the automated ‘annotate blank pages’ is used prior to submitting the marked paper. Great care needs to be exercised with the SEEN annotation. |

## MARKING INFORMATION

### Introduction

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. You should ensure that you have copies of these materials:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the mark scheme.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**. Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

### Using the mark scheme

Please study this mark scheme carefully. The mark scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and mark schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This mark scheme is a working document; it is not exhaustive; it does not provide ‘correct’ answers. The mark scheme can only provide ‘best guesses’ about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Team Leader’ standardisation (SSU) meeting will ensure that the mark scheme covers the range of candidates’ responses to the questions, and that all Examiners understand and apply the mark scheme in the same way. The mark scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

### Information and instructions for examiners

The practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at SSU.

The specific task-related indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content **does not** constitute the mark scheme: it is material that candidates **might** use, grouped according to each assessment objective tested by the question. It is hoped that candidates will respond to questions in a variety of ways. Rigid demands for 'what must be a good answer' would lead to a distorted assessment. Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

### ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described for the individual component:

**AO1** Demonstrate knowledge and understanding of:

- literature, visual/material culture and classical thought
- how sources and ideas reflect, and influence, their cultural contexts
- possible interpretations of sources, perspectives and ideas by different audiences and individuals.

**AO2** Critically analyse, interpret and evaluate literature, visual/material culture, and classical thoughts, using evidence to make substantiated judgements and produce coherent and reasoned arguments.

Individual questions are designed to allow the distribution of marks between the Assessment Objectives. For some points based marking and the levels of response questions you are required to identify a candidate's performance under each assessment objective and award marks accordingly.

### Marking Scripts

Answers must be marked using the level descriptors in the marking grids and a mark awarded for each Assessment Objective.

The points in the mark scheme are **indicative content only** and offer some question specific guidance. Credit should be given for other points and different views, if they seem possible and are well argued or supported by good evidence.

You must avoid negative marking - don't deduct marks for individual errors. All marks should be allocated by reference to the assessment grid.

**Any queries on unexpected answers please consult your Team Leader/Principal Examiner.**

**Using annotations**

- Take great care to place a tick (see below) against any valid points that lead you to think at all favourably of the answer.
- **Do not leave any page unmarked** (as a last resort tick the very bottom of a page to indicate that you have read it - otherwise Team Leaders/Principal Examiners cannot tell whether account has been taken of that page).
- Underline errors and place the appropriate symbol in the margin.
- Indicate that you have looked at every page of the answer booklet by placing the **BP** symbol at the top and bottom of any blank pages.

**Ticks:** these are the simplest, quickest and most efficient means for examiners to convey approval to Senior Examiners, and they should be inserted where they can be most effective. If the point you wish to highlight is in the middle of a paragraph, then put the tick in the middle of a line in the middle of a paragraph. Overuse of the tick tends to devalue its effectiveness.

**Do use** ticks to draw attention to anything worthy of credit [even single words].

**Do not use** ticks as a substitute for marking/assessment; marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

**Highlighting:** use highlighting as directed by your Principal Examiner.

**QUALITY OF EXTENDED RESPONSE**

- Reasonable but not excessive account should be taken of particularly poor spelling (**S**), punctuation, and other defects in English grammar and expression (**E**).
- Legibility: use the sign (**L**) in the margin to areas of a script which you cannot read.
- Extreme cases of illegibility should be referred to your Team Leader/Principal Examiner.

## Section A

| Question | Indicative Content   | Marks   | Guidance   |
|----------|--|---|--|
| 1        | <p><b>Explain why sympathy is felt for Andromache in Passage A.</b></p> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• Her preparations for her husband are to no avail. (AO2) <ul style="list-style-type: none"> <li>○ <i>'the innocent'</i>. (AO1)</li> </ul> </li> <li>• She is completely unaware. (AO2) <ul style="list-style-type: none"> <li>○ <i>'she never dreamed that'</i>. (AO1)</li> </ul> </li> <li>• She has just lost her husband. (AO2) <ul style="list-style-type: none"> <li>○ <i>'Athene had killed him'</i>. (AO1)</li> </ul> </li> <li>○ Her reaction to hearing the lamentation. (AO2) <ul style="list-style-type: none"> <li>○ <i>'I am paralysed with fear' 'palpitating heart', 'like a mad woman'</i>. (AO1)</li> </ul> </li> <li>• Description of her fainting. (AO2) <ul style="list-style-type: none"> <li>○ <i>'like black night...'</i> (AO1)</li> </ul> </li> <li>• Loses her headress from when they were married (AO1)</li> <li>• symbolic of their separation. (AO2)</li> </ul> | <p><b>5</b><br/><b>(AO1)</b></p> <p><b>5</b><br/><b>(AO2)</b></p>   | <p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p>                  |
| 2        | <p><b>Explain how useful Passage A is in helping us to learn about the society of Trojan men and women living inside the city of Troy.</b></p> <p><b>AO1</b><br/>Candidates might show knowledge from the passage and understanding of:</p> <ul style="list-style-type: none"> <li>• Role of women.</li> <li>• What the city looked like.</li> <li>• Marriage.</li> </ul> <p><b>AO2</b><br/>Candidates might argue that from the passage we learn about the following:</p> <ul style="list-style-type: none"> <li>○ The jobs women carry out – weaving, serving their mistress, devotion to their husband and the care which is shown to themselves.</li> <li>○ The fabric of the city – tower, walls where people gather to watch the battlefield.</li> <li>○ Marriage and the use of a headband, that the bride was collected from their home.</li> </ul>  | <p><b>10</b><br/><b>(AO1)</b></p> <p><b>10</b><br/><b>(AO2)</b></p> | <p><i>Assess using the marking grids for the 20-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</i></p> |

| Question | Indicative Content   | Marks   | Guidance  |
|----------|--|---|---|
|          | <p>The passage, however, does not highlight any of the following:</p> <ul style="list-style-type: none"> <li>○ Role and position of men when not fighting.</li> <li>○ Description of the palace.</li> <li>○ Worship and offerings made to the gods.</li> </ul>   |   |   |
| 3        | <p><b>Explain how Penelope is shown to be a good wife in Passage B.</b></p> <p>Examples might include:</p> <ul style="list-style-type: none"> <li>• She has refused the advances of the Suitors, contrary to popular opinion. (AO2) <ul style="list-style-type: none"> <li>○ ‘They knew little of what had really happened’. (AO1)</li> </ul> </li> <li>• Despite Odysseus looking like an immortal god, Penelope refuses to embrace him until she is sure of his identity. (AO2) <ul style="list-style-type: none"> <li>○ ‘no other woman could have steeled herself to keep out of the arms’. Note the metaphor. (AO1)</li> </ul> </li> <li>• The duration of Penelope’s faithfulness is mentioned. (AO2) <ul style="list-style-type: none"> <li>○ ‘twenty years’. (AO1)</li> </ul> </li> <li>• She has kept the memory of Odysseus firmly fixed in her mind. (AO2) <ul style="list-style-type: none"> <li>○ ‘I have too clear a picture....’. (AO1)</li> </ul> </li> <li>• She feigns hospitality. (AO2) <ul style="list-style-type: none"> <li>○ In the offer of moving the bed outside. (AO1)</li> </ul> </li> <li>• Wily. (AO2) <ul style="list-style-type: none"> <li>○ Bed ruse to cause Odysseus to reveal his identity. (AO1)</li> </ul> </li> </ul> | <p><b>5 (AO1)</b></p> <p><b>5 (AO2)</b></p>   | <p>Use 10-mark making grid.</p> <p>AO1 marks are awarded for the selection of material from the source.</p> <p>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</p> <p>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</p>                         |
| 4        | <p><b>Explain how useful Passage B is in helping us to learn about the society of the men and women living on Ithaca.</b></p> <p><b>AO1</b></p> <p>Candidates might want to comment on some of the following points in the passage:</p> <ul style="list-style-type: none"> <li>• Feasting and marriage.</li> <li>• Intervention of the gods.</li> <li>• Bathing.</li> <li>• Role of the slaves.</li> <li>• Furnishings of the bedroom.</li> <li>• Expectations of a good wife.</li> </ul>  | <p><b>10 (AO1)</b></p> <p><b>10 (AO2)</b></p> | <p>Assess using the marking grids for the 20-mark extended response.</p> <p>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Whilst candidates may use the provided source as a starting point, they should not be penalised if they offer a full and detailed response which does not do so.</p> |



| Question | Indicative Content  | Marks | Guidance |
|----------|---|-------|----------|
|          | <p><b>AO2</b></p> <p>Candidates might argue that from the passage we learn about the following:</p> <ul style="list-style-type: none"> <li>○ There is dancing at a wedding celebration and people dress up for the occasion.</li> <li>○ Gods become involved in everyday life – Athene enhancing Odysseus’ looks.</li> <li>○ Slaves carry out menial tasks.</li> <li>○ Bedrooms could be richly adorned.</li> </ul> <p>The passage, however, does not highlight any of the following:</p> <ul style="list-style-type: none"> <li>○ Topography of the island.</li> <li>○ Assemblies.</li> <li>○ Palace.</li> <li>○ Worship and sacrifices made to the gods.</li> </ul> |       |          |

## Section B

| Question | Indicative Content   | Marks   | Guidance  |
|----------|--|---|---|
| 5        | <p><b>Explain why Passage C is a dramatic piece of writing.</b></p> <p>Examples might include the use of:</p> <ul style="list-style-type: none"> <li>• Pejorative language. (AO2) <ul style="list-style-type: none"> <li>○ ‘horror was everywhere’. (AO1)</li> </ul> </li> <li>• Personification. (AO2) <ul style="list-style-type: none"> <li>○ ‘leaping above it’, ‘hot breath raged’. (AO1)</li> </ul> </li> <li>• Metaphor. (AO2) <ul style="list-style-type: none"> <li>○ ‘chilled the blood’, ‘flooding in’. (AO1)</li> </ul> </li> <li>• Use of simile. (AO2) <ul style="list-style-type: none"> <li>○ ‘as weightless as...’ (AO1)</li> </ul> </li> <li>• Repetition. (AO2) <ul style="list-style-type: none"> <li>○ ‘again and again’ ‘Creusa! Creusa!’(AO1)</li> </ul> </li> <li>• Short sentence. (AO2) <ul style="list-style-type: none"> <li>○ ‘I was paralysed’, ‘My hair stood on end’. (AO1)</li> </ul> </li> <li>• Emphatic placement. (AO2) <ul style="list-style-type: none"> <li>○ ‘Horror’, ‘Grief-stricken’. (AO1)</li> </ul> </li> <li>• Tricolon. (AO2) <ul style="list-style-type: none"> <li>○ ‘I was paralysed....’ (AO1)</li> </ul> </li> <li>• Direct speech. (AO2) <ul style="list-style-type: none"> <li>○ <i>Passim</i>. (AO1)</li> </ul> </li> <li>• Imperatives. (AO2) <ul style="list-style-type: none"> <li>○ ‘Do not fail’. (AO1)</li> </ul> </li> </ul> | <p><b>5</b><br/><b>(AO1)</b></p> <p><b>5</b><br/><b>(AO2)</b></p>   | <p>Use 10-mark making grid.</p> <p>AO1 marks are awarded for the selection of material from the source.</p> <p>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</p> <p>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</p> |
| 6        | <p><b>Explain what picture of warfare is created by Virgil in the fall of Troy in Book 2. You may use Passage C as a starting point in your answer.</b></p> <p><b>AO1</b></p> <p>Candidates might show knowledge and understanding of some of the following from the passage:</p> <ul style="list-style-type: none"> <li>• Description of the conflagration.</li> <li>• Abandonment of the shrines.</li> <li>• Looting.</li> <li>• Fate of the captive women and children.</li> </ul>  | <p><b>10</b><br/><b>(AO1)</b></p> <p><b>10</b><br/><b>(AO2)</b></p> | <p>Assess using the marking grids for the 20-mark extended response.</p> <p>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</p> <p>Whilst candidates may use the provided source as a starting point, they should not</p>   |

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|  | <p>There is also room to consider:</p> <ul style="list-style-type: none"> <li>• Trickery of Sinon.</li> <li>• Fickleness of the gods.</li> <li>• Street fighting.</li> <li>• Description of the destruction of the palace.</li> <li>• Death of Priam.</li> <li>• Vulnerable position of women and children.</li> <li>• Heroic values.</li> </ul> <p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments:</p> <ul style="list-style-type: none"> <li>• The destruction of the city is total seen in the city and the Trojans using masonry to defend themselves.</li> <li>• The gods seem fickle. The Trojans are worshipping them as they bring in the horse into their city. The gods are prepared to sacrifice Laocoon their priest.</li> <li>• The Greeks use the war as an opportunity to gain plunder.</li> <li>• In the street fighting, both sides suffer enormous numbers of casualties.</li> <li>• There is an immense amount of pathos created for Priam and the vulnerable position in which the women find themselves.</li> <li>• There is still an opportunity to win glory, however misguided it is presented by Virgil.</li> </ul> | <p><i>be penalised if they offer a full and detailed response which does not do so.</i></p> |
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## Section C

| Question | Indicative Content  | Marks                                       | Guidance  |
|----------|---|---|---|
| 7        | <p><b>Assess which passage you consider to be the most informative about relationships between men and women. You should refer to the passage from the <i>Aeneid</i> and the passage from the work of Homer you have read.</b></p> <p><b>AO1</b><br/>Candidates will need to identify and demonstrate knowledge and understanding of the relationships between men and women demonstrated within the passages. These might include:</p> <p><b><i>Iliad</i>:</b></p> <ul style="list-style-type: none"> <li>• Role of women – weaving, looking after the husband.</li> <li>• Devotion of the wife – grief, emotion, headband.</li> <li>• The fact that the heroic code is more important to Hector than his relationship with Andromache.</li> </ul> <p><b><i>Odyssey</i>:</b></p> <ul style="list-style-type: none"> <li>• Expectation of the woman to be faithful to her husband – comments of the passers-by, Penelope’s reluctance to embrace Odysseus until she is certain of his identity.</li> <li>• Odysseus expects Penelope to embrace him and suggests his authority. Authority is also apparent in that the women are bathing him.</li> <li>• Penelope has treasured the memory of her husband in the last paragraph.</li> </ul> <p><b><i>Aeneid</i>:</b></p> <ul style="list-style-type: none"> <li>• Aeneas’ devotion to his wife – going back into a captured city, calling for her, wanting to embrace her.</li> <li>• Dominance of men – women are waiting to be taken as slaves.</li> <li>• Creusa’s influence and importance is seen in the way she comforts Aeneas and her maternal role is also evident.</li> <li>•</li> </ul> <p><b>AO2</b><br/>Areas for discussion and comparison might include:</p> <ul style="list-style-type: none"> <li>• The roles of women displayed.</li> <li>• The importance of loyalty.</li> <li>• The dominance of men.</li> </ul> <p>There are many valid approaches to this question.</p> | <p><b>5 (AO1)</b></p> <p><b>5 (AO2)</b></p> | <p><i>Use 10-mark making grid.</i></p> <p><i>AO1 marks are awarded for the selection of material from the source.</i></p> <p><i>AO2 marks for the interpretation, analysis and evaluation of this outlined in the Levels of Response grid.</i></p> <p><i>The indicative content is a description of possible content. All legitimate answers and approaches must be credited appropriately.</i></p> |

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| <p><b>8</b></p> | <p><b>‘Achilles is only motivated by revenge in the <i>Iliad</i>.’ Explain how far you agree with this statement. Justify your response with close reference to the <i>Iliad</i>.</b></p> <p><b>AO1</b><br/>Candidates might show knowledge and understanding of Achilles’ response to:</p> <ul style="list-style-type: none"> <li>• Agamemnon.</li> <li>• The embassy.</li> <li>• Patroclus.</li> <li>• Hector.</li> <li>• Gods.</li> <li>• Fate.</li> <li>• Heroic code.</li> <li>• Priam.</li> <li>• Thetis.</li> </ul> <p><b>AO2</b><br/>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments where Achilles is motivated by revenge:</p> <ul style="list-style-type: none"> <li>• Agamemnon for taking his prize.</li> <li>• In listening to the embassy and prolonging the dispute.</li> <li>• For the death of Patroclus which brings Achilles back into battlefield.</li> <li>• By killing and mutilating Hector for his killing of Patroclus.</li> </ul> <p>Responses, however, might also consider some of the following:</p> <ul style="list-style-type: none"> <li>• The involvement of the gods and their influence on Achilles’ actions.</li> <li>• The inevitability of fate.</li> <li>• The importance of honour and the heroic code – revenge is just one strand of this.</li> <li>• Achilles is not always motivated by revenge. He agrees to the return of Hector’s body.</li> </ul> | <p><b>10<br/>(AO1)</b></p> <p><b>20<br/>(AO2)</b></p> | <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p> |
| <p><b>9</b></p> | <p><b>‘I long to reach my home and see the day of my return. It is my never-failing wish (Book 5).’ Explain how far you think Odysseus was only motivated by his desire to get home (<i>nostos</i>) in books 5-12. Justify your response with close reference to the <i>Odyssey</i>.</b></p> <p><b>AO1</b><br/>Episodes which might be considered include:</p> <ul style="list-style-type: none"> <li>• Ogygia.</li> </ul>   | <p><b>10<br/>(AO1)</b></p> <p><b>20<br/>(AO2)</b></p> | <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p>   |

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|    | <ul style="list-style-type: none"> <li>• Scherie.</li> <li>• Lotus-Eaters.</li> <li>• Laestrygonians.</li> <li>• Aeolus and the bag of winds.</li> <li>• Underworld.</li> <li>• Aeaëa.</li> <li>• Polyphemus.</li> </ul> <p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis of Odysseus' actions in the following situations which seem to demonstrate his desire to return home:</p> <ul style="list-style-type: none"> <li>• Odysseus is constantly crying on Ogygia. He also turns down the offer of immortality and continues on his journey despite being foretold it would be difficult.</li> <li>• On Scherie, Odysseus makes every effort to secure his transport home and ignores the offer to marry Nausicaa and to stay on a luxurious land.</li> <li>• Odysseus saves his men from the Lotus Eaters who help him to return home.</li> <li>• Odysseus is so keen to escape the Laestrygonians that he makes no effort to rescue the other boats.</li> <li>• He sails without sleep until he is in sight of Ithaca after leaving Aeolus. His dejection after the bag is open is also important.</li> <li>• He is prepared to visit the underworld to obtain directions to return home.</li> </ul> <p>However, Odysseus is sidetracked by other factors:</p> <ul style="list-style-type: none"> <li>• His desire to be seen as a hero – Polyphemus, Sirens, Scylla.</li> <li>• Curiosity – Polyphemus.</li> <li>• Women – Circe, Calypso.</li> <li>• Wealth – Phaeacians, Polyphemus, Cicones.</li> </ul> |   | <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p>                             |
| 10 | <p><b>'A victim in the first half of the <i>Aeneid</i>, Aeneas is in the second half its hero.'</b><br/> <b>Explain how far you agree with this statement. Justify your response with close reference to the <i>Aeneid</i>.</b></p> <p><b>AO1</b></p> <p>Candidates might show knowledge and understanding of Aeneas' behaviour in the following situations:</p> <ul style="list-style-type: none"> <li>• Storm.</li> <li>• Fall of Troy.</li> </ul>  | <p><b>10</b><br/><b>(AO1)</b></p> <p><b>20</b><br/><b>(AO2)</b></p> | <p><i>The indicative content is a description of possible content only; all legitimate answers and approaches must be credited appropriately.</i></p> <p><i>Assess using the marking grids for the 30-mark extended response.</i></p> |

|   |   |
|---|---|
| <ul style="list-style-type: none"> <li>• Dido.</li> <li>• Underworld.</li> <li>• Reaching Italy.</li> <li>• Pallas.</li> <li>• Turnus.</li> </ul> <p><b>AO2</b></p> <p>Candidates may demonstrate evaluation and analysis through the use of some of the following arguments of where Aeneas seems to be presented as a victim:</p> <ul style="list-style-type: none"> <li>• Where he is caught in the storm created by Juno and wishes that he could have died at Troy.</li> <li>• On numerous occasions in the Fall of Troy.</li> <li>• He is perhaps a victim of his own destiny. He makes it very clear to Dido that he wishes he could still be at Troy. He also says that it was against his will that he left her shores and that he is being driven on by Fate.</li> </ul> <p>In the second half of the epic, Aeneas may appear to be a hero in the following ways:</p> <ul style="list-style-type: none"> <li>• He successfully reaches Italy.</li> <li>• Receives divine armour and assistance.</li> <li>• More than proves his fighting prowess.</li> <li>• Demonstrates his <i>pietas</i> on numerous occasions by worshipping the gods, spending time with Iulus before going out to fight, successfully avenging Pallas.</li> </ul> <p>There are, however, question marks over Aeneas' heroic credentials, especially after the death of Pallas and his failure to spare the conquered, most notably with Turnus.</p> <p>He is also, at times, very much a hero in the first half of the epic, albeit a Homeric one, especially in Books 2 and 6.</p> | <p><i>Learners are expected to make use of scholarly views, academic approaches and sources to support their argument; the approach to crediting this is outlined in the Levels of Response Grid.</i></p> |
|---|---|

### Guidance on applying the marking grids for the 10-mark stimulus question

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, particularly imbalanced responses in terms of the assessment objectives, examiners should carefully consider which level is the best fit for the performance overall. For example, you should not be able to achieve a mark of 8 made up of AO1 = 6 and AO2 = 2

When using this grid:

- **Determine the level:** start at level 3 and work outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

| Level | Marks | Characteristics of Performance   |
|-------|-------|--|
| 5     | 9–10  | AO1: Shows very good knowledge and understanding of the provided source/ideas through a range of well selected, accurate and precise material from it<br>AO2: Fully and consistently engages with the question, with perceptive, critical analysis and interpretation of the provided source leading to convincing points which are well-supported and developed |
| 4     | 7–8   | AO1: Shows good knowledge and understanding of the provided source/ideas through a range of well selected, mostly accurate, material from it<br>AO2: Engages clearly and directly with the question, with critical analysis and interpretation of the provided source leading to sound points, which are supported and developed                                 |
| 3     | 5–6   | AO1: Shows reasonable knowledge and understanding of the provided source/ideas through use of a range of mostly accurate material from it<br>AO2: Engages with some of the fundamental issues of the question, with analysis and interpretation of the provided source leading to some tenable points, which have some support and development                   |
| 2     | 3–4   | AO1: Shows basic knowledge and understanding of the provided source/ideas through use of some material from it with some degree of accuracy<br>AO2: Engages with the general topic of the question, with little analysis and interpretation of the provided source leading to weak points, which have occasional support and development                         |
| 1     | 1–2   | AO1: Shows limited knowledge and understanding of the provided source/ideas through little use of accurate material from it<br>AO2: Limited and very simplistic attempt to engage with the topic of the question, with very little analysis and interpretation of the provided source leading to points of little relevance                                      |
| 0     | 0     | No response worthy of credit   |

#### Guidance on applying the marking grids for the 20-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at level 3 and outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below
- Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.



| AO1   |        |  | AO2   |        |   |
|-------|--------|--|-------|--------|---|
| Level | Marks  | Characteristics of Performance   | Level | Marks  | Characteristics of Performance  |
| 5     | 9 – 10 | <ul style="list-style-type: none"> <li>very detailed knowledge and a thorough understanding of the material studied</li> <li>use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation</li> </ul> | 5     | 9 – 10 | <ul style="list-style-type: none"> <li>a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>points are very well supported by perceptive critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>The response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></p> |
| 4     | 7 – 8  | <ul style="list-style-type: none"> <li>detailed knowledge and a sound understanding of the material studied</li> <li>use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation</li> </ul>                        | 4     | 7 – 8  | <ul style="list-style-type: none"> <li>a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>points are consistently supported by critical analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response is logically structured with a well-developed and clear line of reasoning</i></p>                                 |
| 3     | 5 – 6  | <ul style="list-style-type: none"> <li>reasonable knowledge and understanding of the material studied</li> <li>use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation</li> </ul>   | 3     | 5 – 6  | <ul style="list-style-type: none"> <li>a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>points are generally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response a line of reasoning which is mostly relevant and has some structure</i></p>   |
| 2     | 3 – 4  | <ul style="list-style-type: none"> <li>basic knowledge and understanding of the material studied</li> <li>use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>                                 | 2     | 3 – 4  | <ul style="list-style-type: none"> <li>a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>points are occasionally supported by analysis, interpretation and evaluation of classical sources</li> </ul> <p><i>the response presents a line of reasoning but may lack structure</i></p>                             |
| 1     | 1 – 2  | <ul style="list-style-type: none"> <li>limited knowledge and understanding of the material studied</li> <li>use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>   | 1     | 1 – 2  | <ul style="list-style-type: none"> <li>little engagement with the question, any points or conclusions made are of little relevance</li> <li>isolated use of classical sources with little analysis, interpretation and evaluation</li> </ul> <p><i>the information is communicated in an unstructured way</i></p>   |
| 0     | 0      | <ul style="list-style-type: none"> <li>no response worthy of credit</li> </ul>   | 0     | 0      | <ul style="list-style-type: none"> <li>no response worthy of credit</li> </ul>  |

### Guidance on applying the marking grids for the 30-mark extended response

Two Assessment Objectives are being assessed in this question: AO1 and AO2. The two Assessment Objectives are equally weighted. Examiners must use a best fit approach to the marking grid. Where there are both strengths and weaknesses in a particular response, examiners should carefully consider which level is the best fit for the performance overall. Note that candidates can achieve different levels in each assessment objective, for example a Level 3 for AO1, and a Level 2 for AO2.

When using this grid:

- **Determine the level:** start at level 3 and work outwards until you reach the level that matches the answer
- **Determine the mark within the level:** consider whether the response consistently meets the criteria for the level, and/or could be described as closer to the level above or the one below

Marks for questions must be determined by reference to the assessment grid, **NOT** by mechanical addition of ticks.

| AO1   |        |  | AO2   |         |   |
|-------|--------|--|-------|---------|---|
| Level | Marks  | Characteristics of Performance   | Level | Marks   | Characteristics of Performance  |
| 5     | 9 – 10 | <ul style="list-style-type: none"> <li>• very detailed knowledge and a thorough understanding of the material studied</li> <li>• use of a range of well selected, accurate and precise material from classical sources and appropriate, effective use of their cultural context and possible interpretation</li> </ul> | 5     | 17 – 20 | <ul style="list-style-type: none"> <li>• a very good response to the question containing a wide range of relevant points leading to convincing conclusions</li> <li>• points are very well supported by critical perceptive analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works<br/><i>the response is logically structured, with a well-developed, sustained and coherent line of reasoning</i></li> </ul>  |
| 4     | 7 – 8  | <ul style="list-style-type: none"> <li>• detailed knowledge and a sound understanding of the material studied</li> <li>• use of a range of well selected, mostly accurate, material from classical sources and appropriate use of their cultural context and possible interpretation</li> </ul>                        | 4     | 13 – 16 | <ul style="list-style-type: none"> <li>• a good response to the question containing a range of relevant points leading to appropriate conclusions</li> <li>• points are consistently supported by critical analysis, interpretation and evaluation of classical sources and secondary sources, scholars and/or academic works<br/><i>the response is logically structured, with a well-developed and clear line of reasoning</i></li> </ul>                                 |
| 3     | 5 – 6  | <ul style="list-style-type: none"> <li>• reasonable knowledge and understanding of the material studied</li> <li>• use of a range of mostly accurate material from classical sources and some use of their cultural context and possible interpretation</li> </ul>   | 3     | 9 – 12  | <ul style="list-style-type: none"> <li>• a reasonable response to the question containing some relevant points leading to tenable conclusions</li> <li>• points are generally supported by analysis, interpretation and evaluation of classical sources and there is some use of secondary sources scholars and/or academic works<br/><i>the response presents a line of reasoning which is mostly relevant and has some structure</i></li> </ul>                           |
| 2     | 3 – 4  | <ul style="list-style-type: none"> <li>• basic knowledge and understanding of the material studied</li> <li>• use of a limited range of material from classical sources with some degree of accuracy, and limited use of their cultural context and possible interpretation</li> </ul>                                 | 2     | 5 – 8   | <ul style="list-style-type: none"> <li>• a basic response to the question containing some points, which may be narrow in scope and limited in relevancy, leading to weak conclusions</li> <li>• points are occasionally supported by analysis, interpretation and evaluation of classical sources and there is little or no use of secondary sources, scholars and/or academic works<br/><i>the response presents a line of reasoning but may lack structure</i></li> </ul> |
| 1     | 1 – 2  | <ul style="list-style-type: none"> <li>• limited knowledge and understanding of the material studied</li> <li>• use of little accurate material from classical sources and little or no use of their cultural context and possible interpretation</li> </ul>   | 1     | 1 – 4   | <ul style="list-style-type: none"> <li>• little engagement with the question and any points or conclusions made are of little or no relevance</li> <li>• isolated use of classical sources with little analysis, interpretation and evaluation<br/><i>the information is communicated in an unstructured way</i></li> </ul>   |
| 0     | 0      | <ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>   | 0     | 0       | <ul style="list-style-type: none"> <li>• no response worthy of credit</li> </ul>  |

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